RESEARCH PLAN PROPOSAL

A Woman's Women: A study of Images of Women in Cinema by Indian Women Directors in the 21st century

For registration to the degree of

Doctor of Philosophy

IN THE FACULTY OF ARTS & SOCIAL SCIENCES

THE IIS UNIVERSITY, JAIPUR

Submitted by

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Enrolment No.-ICG/2015/20478

IIS Univ. Enrol. No.-IISU/2015/11007

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July, 2016

Introduction

The beginnings of film history in India date from 1896 with the first feature film being made around 1912-13. Commercial Indian cinema is the single most powerful medium of communication in Indian society. It is estimated that as many as 12 million people watch a film in a week. Because they are full of song and dance, romance and colour, it is all too easy to dismiss them as being escapist, melodramatic, romantic or simply spectacular. But if we look deeper, there is no denying that far from being mere escapism or spectacle, the popular Indian film constantly projects existing ideas and values. The social issues it takes up, its methods of dealing with these, reinforcing certain values, undermining others, all these go deep. Women, as a 'social issue', have been present in popular Indian cinema almost right from the start, as early as 1924 Chandulal Shah, a film producer, made the first film that dealt with the 'women's question'. The film, *Gun Sundari* was considered a milestone in the rise of the Indian 'social' film. The tradition of treating 'women's issues' has never been more alive in commercial Indian cinema than at the present time. In recent years there has been an increase in the numbers of such films, as male producers and directors show a superficial concern with 'women's issues'. As women become more and more visible on the screen however, it becomes important to ask what this visibility consists of. The findings of a recent study shows how gender ratio in India's film industry stands at 6.2 males to every female and only one-in-ten film directors (9.1%) are women (dnaindia.com, 2016).

The Indian film industry has seen the emergence of some critically and commercially appreciated female directors in last some years but the film business more or less remains dominated by their male counterparts. However, the scenario is bound to change as the indomitable spirit of female members of the film world is taking 'meaningful' strides in every direction. Today, there are

women who are well versed with the technique of filmmaking but there was a time when they were not imagined as something more than an actress, but then 'there is always a hero, in real life or in fiction,' in this case a heroine. *Fatma Begum* is widely considered as the first female film director of India and *Bulbul-e-Paristan* that released in 1926, became the first Indian film to be directed by a female director. Over the years, many Indian women directors like *Sai Paranjpye*, *Kalpana Lajmi*, *Aparna Sen*, *Revathy*, *Kiran Rao*, *Anusha Rizvi*, *Nandita Das*, *Rajshree Ojha*, and *Bhavna Talwar* have taken charge of the direction department. Even names like *Farah Khan* and *Zoya Aktar* have contributed with entertaining films, which have set the box-office records too.

It is arguable that one's gender has nothing to do with the art one produces. In fact the maker's gender can bring a different sensibility to the film. A sense of understanding, a different perspective, unusual treatment and ideas that can only be brought forward through experiences and sensibilities unique to an individual, make their film unique.

The proposed research focuses on the portrayal of women in the backdrop of emerging changes in the societal structure prevailing in the country, through the study of critically acclaimed Indian cinema directed by women in the 21st century.

Portrayal of Women in Indian Cinema

Cinema has always been a reflection of the ethos and ideology of any society at a given point of time. The mediums to accentuate this reflection varied from costumes to music to items of luxury; but the most crucial medium became the characters. The mind-set, thinking, apprehensions or the prejudices of the characters were the same as those of the general public.

The same theory applied to the portrayal of female characters as well. To start with, women who chose the unconventional profession of acting were looked down upon. Although, later movies like *Mother India* were made in which *Nargis Dutt* played a more challenging and substantial role, the basis of the portrayal remained the same.

The ideal woman was depicted to be submissive and shy, dependent and fragile. Women who dressed in a style more influenced by the west were usually considered to be morally degraded.

In the 80s, women were started to be taken a little more seriously which was reflected in a few women-centric movies like *Umrao Jaan* and *Paakizah*.

In the 90s their roles were beginning to change drastically—they became more substantial. Being an actress became much more than just playing eye candy and dancing around trees. One of the best examples of this was actress *Seema Biswas's* role in the movie Bandit Queen in 1994. She portrayed the character of a woman who was far more than the docile and fragile figures of the 80s. She was strong, courageous and had the ability to take on twenty men alone. All this was happening simultaneously with the changing roles of women in the Indian society. Women were getting liberated and independent. They were better educated and had innumerable employment opportunities and this was reflected in Indian cinema.

But it was the films released in the first decade of the 21st century that redefined the Indian woman in the world of cinema. From movies like *Astitva*, *Daman*, *Lajja* , *Chandani Bar* and *Page 3* in the early years to *Dor*, *Fashion*, *No One Killed Jessica* and *Queen* later and most recently *Ki And Ka*, their characters are as strong as that of the male protagonists, but more profound. She could be anything from a shrewd politician to a bold journalist to

a super-successful entrepreneur. The role of the Indian female got revolutionised in cinema—just like in real life. She became this fierce, successful, dominating, independent and ultramodern woman of today.

Although, there is no particular way of portraying the Indian woman onscreen in Indian cinema, it is very evident that their roles run parallel to the roles women get to play in the society at particular points in time. Therefore, if we compare and analyse the journey of women in Indian cinema today, there is no doubt in the fact that the "Indian woman" has come a long way not only in reel life, but also in real life.

Women in Indian Cinema and around the world

Females make up more than half of the world's population. But a study in the year 2015 in the US says that out of the top 250 films produced, women accounted for 26% of producers, 22% of editors, 20% of executive producers, 11% screenwriters, 9% of directors, and just 6% of cinematographers (indiewire.com, 2016). There were 0% of people who were interested in collecting a similar statistics in India.

Women have been involved in filmmaking since the beginning of cinema, as early as 1896. There have been women directors, producers, writers and editors actively involved in making movies along with men. *Alice Guy-Blaché* was the very first female director in the world. Her first film was called *La Fee aux Choux (The Cabbage Fairy)* which she directed in 1898. She was also an actor, a producer and a writer. In addition to that, she was a pioneer who experimented a lot with filmmaking and developed various techniques in special effects, synchronized sound and narrative forms. She was one of the first directors to direct fiction, experimenting with slapstick, fantasy, sci-fi, western, action and other genres. She had directed 324 films. This was a time when women still didn't have the right to vote.

One of the best-known female film directors in Iran *Samira Makhmalbaf*, directed her first film *The Apple* when she was just 17 years old. She went on to become the youngest director in the world participating in the official section of the 1998 Cannes Film Festival. *The Apple* was invited to more than 100 international film festivals in more than 30 countries.

For Indian Cinema the first female director was *Fatma Begum*. In 1926, she directed *Bulbul-e-Paristan*, a big-budget fantasy film with special effects. She was an actor, a writer and a producer as well.

T.P.Rajalakshmi became an actor, a producer and the first female director of Tamil Cinema. In 1936, she directed the movie *Miss Kamala* based on her first novel.

Like *Fatma*, there have been many Hindi cinema actresses who tried their luck in direction. The list includes *Shobhna Samarth* (*Hamaari Beti*) in 1950 and (*Chabeeli*) in 1960, *Leela Chitnis* (*Aaj Ki Baat*) in 1955, *Sadhana* (*Geeta Mera Naam*) in 1974, *Hema Malini* (*Dil Ashna Hai*) in 1992, *Nandita Das* (*Firaaq*) in 2008, *Deepti Naval* (*Do Paise ki Dhoop, Char Aane ki Barish*) in 2009, and *Deepa Sahi* (*Tere Mere Phere*) in 2011.

India has seen directors like *Mira Nair*, *Sai Paranjpye*, *Deepa Mehta*, *Kalpana Lajmi*, *Aparna Sen* and *Gurinder Chaddha* make a mark with films which are internationally popular and critically acclaimed. Other female filmmakers contributing are *Zoya Akhtar*, *Farah Khan*, *Tanuja Chandra*, *Leena Yadav*, *Meghna Gulzar*, *Pooja Bhatt*, *Kiran Rao*, *Nandita Das*, *Anusha Rizvi*, *Bhavna Talwar*, *Alankrita Shrivastava*, *Rajshree Ohja* and *Reema Kagti*.

There in Kolkata, *Aparna Sen* set the ball rolling and, now, others like *Anusuya Roy Choudhury*, *Sanghamitra Chaudhuri* and *Aditi Roy* are creating waves.

Film industry in the south saw a range of genres from meaningful, heart-warming, dramatic, realistic films to light-hearted and entertaining films from yesteryear heroines like *Bhanumathi*, *Savithri*, *Vijaya Nirmala*, *Suhasini* and *Revathy* and the talented others like *Priya.V*, *Janaki Viswanathan*, *Revathy Varma*, *Sharada Ramanathan*, *Anitha Udeep*, *Madhumitha*, *Anjana Ali Khan*, *Nandini Reddy*, *Anjali Menon*.

Women in cinema are not just restricted to direction, they are and have tried their hands on every department concerned with filmmaking.

A male producer once teased a female cinematographer, whether the camera was too heavy for her to carry. She answered "No more than carrying a child". That was *Brianne Murphy*, the very first female cinematographer in the world, who started her work in 1962 shooting documentaries and television series, then moved on to feature films. Her first feature film project was *Secrets of the Bermuda Triangle* (1978). In 1980, *Murphy* became the first female member of the American Society of Cinematographers, some 61 years after the organization was founded.

Likewise, there have been many hard working women behind the scenes in Indian films, right from the time when cinema was not considered a respectable profession even for men.

An Australia-born *Mary Ann Evans* came to live in Bombay (Mumbai now) in 1913 at the age of five. She later changed her name to *Nadia* and started an acting career in Hindi films. She starred in *Hunterwali* (Lady of the Whip) which was one of the earliest Indian films with a female lead. She broke the trend of women characters being type-casted as domesticated, maidenly stereotypes by wearing tight, revealing clothes, tall boots, while wielding a whip, fighting with villains, jumping on horse carriages and running on train

tops. By performing all her stunts herself, Fearless Nadia became India's first stuntwoman in 1935.

Saraswati Devi, who had to change her name from Khurshed Minocha Homiji to be able to work in movies, was trained in Hindustani classical music and took the industry by storm as a music composer in the 1930s. A pioneering female music director, she gave huge hits for several films, including *Jeevan Naiya*, *Janani Janmbhumi*, *Achut Kanya*, *Izzat*, *Anjaan*, *Prithvi Ballabh* and *Amrapaali*. In fact, she has been credited with composing and recording the first nationalist song, *Jai janani janmbhoomi* in 1936. Along with Saraswati Devi, there was another woman who was making her presence felt as a singer, composer, actor and producer-director. *Jaddan Bai* composed music for *Talash-e-Haq* and made films like *Madame Fashion, Hriday Manthan, Moti Ka Haar* and *Jeevan Swapna*.

Then there was *Devika Rani*, who, besides being a popular star, co-founded the iconic Bombay Talkies studio along with her husband Himanshu Rai in 1934. After his death in 1940, she single-handedly managed the studio, making unforgettable cinema and launching the careers of several prominent Indian film industry luminaries including Ashok Kumar, Leela Chitnis, Mehmood Ali, Madhubala and Dilip Kumar. She also produced the first blockbuster of Hindi cinema, *Kismet*, directed by Gyan Mukherjee in 1943.

The year 1955 was significant as it saw the entry of the artistic *Bhanu Athaiya*. As a costume designer, she had a virtual monopoly in this department for several years till *Manii Rabadi* and later *Shalini Shah* and *Leena Daaru* joined films as dress designers. *Athaiya*, of course, went on to make a name for herself in world cinema too, winning an Oscar for her work in Richard Attenborough's *Gandhi* released in 1982.

The 1970s had its share of super women behind the camera. Two new choreographers came into the limelight – *Saroj Khan*, who is the first choreographer to have achieved a star status in her own right, and *Habiba Rehman*.

Shama Zaidi, who mostly worked with Shyam Benegal, was a costume designer, art director and writer – all rolled into one. She even wrote the dialogues and did costumes for Satyajit Ray's only Hindi film, *Shatranj Ke Khilari*. The sensitive social dramas, *Garam Hawa* and *Umrao Jaan* have been scripted by her.

Starting with *Shaque* in 1977, *Aruna Raje*, the first woman to be trained as a technician at the Film and Television Institute of India (FTII) in Pune, went on to make movies like *Gehrayee, Rihaee* and *Tum*. Apart from directing, she also co-wrote and edited the films. As an editor, she worked with Shekhar Kapur on his debut venture, *Masoom*.

In 1985, *B.R.Vijayalakshmi*, the daughter of the legendary actor, director and producer B.R. Panthulu became the first woman cinematographer in Asia when she did the camerawork for the film *Chinnaveedu*. After that she shot 22 super hit films which ran for more than 100 days.

Writers *Kamna Chandra* and *Achla Nagar* made an impact with their stories, *Prem Rog, Chandni, 1942 – A Love Story, Nikaah, Aakhir Kyun, Eeshwar, Baghbaan* and *Babul*.

Editor *Renu Saluja* worked on *Ardh Satya, Jaane Bhi Do Yaaron, New Delhi Times, Parinda, 1942 – A Love Story, Maya Memsaab, Sardar, Pardes, Hey Ram*. She unfortunately died young from cancer.

Cut to the 1990s, and now, the numbers of highly-skilled and dedicated professional women who are bringing gripping stories, cutting-edge techniques

and innovative story-telling methods to engage the audiences, has risen exponentially. Names like *Honey Irani* (wrote *Lamhe, Aaina, Darr* and others), Tanuja Chandra (co-wrote films with Mahesh Bhatt and Aditya Chopra, before taking on direction full-time), Deepa Mehta (directed the path-breaking films, *Earth*, *Water* and *Fire*, which she co-wrote with author *Bapsi Sidhwa*), *Farah Khan* (ace choreographer and director of blockbusters *Main Hoon Na, Om Shanti Om* and others), soap queen-turned-film producer *Ekta Kapoor* hold weight and their productions pull crowds into theatres. Adding weight to this illustrious list are new-age writers like *Anvita Dutt Guptan* (*Patiala House, Student Of The Year, Queen, Shaandar* among others), *Juhi Chaturvedi* (*Vicky Donor* and *Piku*), *Anuradha Tiwari* (*Fashion, Jail* and *Heroine*), *Bhavani Iyer* (*Black, Guzaarish* and *Lootera*), *Renuka Kunzru* (*Desi Boys, Hey Baby* and others) and *Devika Bhagat* (*Manorama Six Feet Under, Bachna Ae Haseeno*, and others).

If the writers are blazing a trail the techies are not far behind. The best editors in the business are women like *Namrata Rao*, *Deepa Bhatia*, *Hemanti Sarkar* and *Arti Bajaj*. And the dress designers and art directors are not far behind. If *Shruti Gupte*, *Tanushree Sarkar*, *Snigdha Basu* and *Meenal Agarwal* are the preferred art directors, then couturiers like *Neeta Lulla*, *Anna Singh*, *Dolly Ahluwalia*, *Niharika Khan*, *Anaita Shroff Adajania*, *Anju Modi*, *Manoshi Nath*, *Aarushi Sharma* and *Subarna Roychowdhary* are called on to dress the stars.

It's 2016 and there are around 60 women working behind the scenes making big-ticket movies. What started off as an unusual career choice for women way back in 1926 has gradually become not just a coveted profession but an exciting creative outlet for many.

Though “Women in Cinema” narrows the topic in one sense to a particular type of film, at the same time it broadens it to include many aspects of topics such as feminism, the women’s movement, and women’s issues.

Feminism and the Feminist Film Theory

Feminism is a term frequently used in daily life, although there is debate about what it means. Some of them, such as the struggle for feminism or women’s war is not wrong, but incomplete descriptions of feminist thought by some negative and pejorative meaning when installed state is a myth. Patriarchal social structure of this situation, there are many reasons, such as male-dominated discourse and dualistic thinking.

Feminism is the advocacy of women’s rights on the ground of the equality of the sexes. It is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve equal political, economic, personal, and social rights for women.

Feminist cinema, advocating or illustrating feminist perspectives, arose largely with the development of feminist film theory in the late 60s and early 70s. Women who were radicalized during the 1960s by political debate and sexual liberation; but the failure of radicalism to produce substantive change for women galvanized them to form consciousness-raising groups and set about analysing, from different perspectives, dominant cinema’s construction of women. Differences were particularly marked between feminists on either side of the Atlantic. 1972 saw the first feminist film festivals in the U.S. and U.K. as well as the first feminist film journal, *Women and Film*. Trailblazers from this period included Claire Johnston and Laura Mulvey, who also organised the Women’s Event at the Edinburgh Film Festival. Other theorists making a powerful impact on feminist film include Teresa de Lauretis, Anneke Smelik

and Kaja Silverman. Approaches in philosophy and psychoanalysis fuelled Feminist Film Criticism, Feminist Independent Film and Feminist Distribution.

It has been argued that there are two distinct approaches to independent, theoretically inspired feminist filmmaking. 'Deconstruction' concerns itself with analysing and breaking down codes of mainstream cinema, aiming to create a different relationship between the spectator and dominant cinema. The second approach, a feminist counterculture, embodies feminine writing to investigate a specifically feminine cinematic language. Some recent criticism of 'feminist film' approaches has centered around a Swedish rating system called the Bechdel test.

The Bechdel test asks whether a work of fiction features at least two women who talk to each other about something other than a man. The requirement that the two women must be named is sometimes added.

Only about half of all films meet these requirements, according to user-edited databases and the media industry press. The test is used as an indicator for the active presence of women in films and other fiction, and to call attention to gender inequality in fiction due to sexism.

Feminist film theory is theoretical film criticism derived from feminist politics and feminist theory. Feminists have many approaches to cinema analysis, regarding the film elements analyzed and their theoretical underpinnings.

The development of feminist film theory was influenced by second wave feminism and the development of women's studies in the 1960s and 70s. Feminist scholars began taking cues from the new theories arising from these movements to analyzing film.

In considering the way that films are put together, many feminist film critics have pointed to what they argue is the "male gaze". The male gaze, coined by

feminist film critic Laura Mulvey, is the way visual arts depict the world and women from a masculine point of view and in terms of men's attitudes. It consists of three different gazes: that of the person behind the camera, that of the characters within the representation or film itself, and that of the spectator.

Mulvey identifies three "looks" or perspectives that occur in film which, she argues, serve to sexually objectify women. The first is the perspective of the male character on screen and how he perceives the female character. The second is the perspective of the spectator as they see the female character on screen. The third "look" joins the first two looks together: it is the male audience member's perspective of the male character in the film. This third perspective allows the male audience to take the female character as his own personal sex object because he can relate himself, through looking, to the male character in the film. Laura Mulvey's influential essay "Visual Pleasure and Narrative Cinema" (written in 1973 and published in 1975) expands on this conception of the passive role of women in cinema to argue that film provides visual pleasure through scopophilia, and identification with the on-screen male actor.

What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance.

The Auteur Theory

The Auteur theory is the most debated theory in films studies. It became popular in the 50s and 60s and with its emergence, film studies became a serious activity. In film criticism, auteur theory holds that a film reflects the director's personal creative vision, as if he were the primary "auteur" (the French word for "author"). It is a way of reading and appraising films through the imprint of the director of the film. In spite of and sometimes even because of the production of

the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process. Alexandre Astruc, the French film director who laid the foundation of auteur theory, generated the concept of caméra-stylo (camera-pen). He advocated that a director should use camera to create deeper meaning in the cinematic text as writers use their pen.

Auteur theory has influenced film criticism since 1954, when it was advocated by film director and critic François Truffaut. It was originally associated with the French New Wave and the film critics who wrote for the French film review periodical *Cahiers du Cinéma*. Auteur theory was developed a few years later in the United States through the writings of *The Village Voice* critic Andrew Sarris. Sarris used auteur theory as a way to further the analysis of what he defines as serious work through the study of respected directors and their films.

The theory is said to have three premises. These premises are: technical competence of a director, distinguishable personality of the director and interior meaning. With these three premises, auteur theory examines any director's work to find out the thematic and stylistic consistencies. The first premise means if the director knows the grammar of filmmaking or not. The second premise points out if the director has reflected his personal touch or not throughout his films. The third premise of auteur theory is 'interior meaning' where the director reflects his philosophy and worldview. Understanding how the minds of filmmakers work and how a film is actualised becomes an interesting study.

Just like any other art, film too has seen abundance of theories that have crawled up over the years. But only few have ever impacted the students, critics, scholars and lovers of films enough. By taking a view of some of the important film theories, like the feminist film theory and the auteur theory, the researcher tries to understand how the film form develops and functions. Each theory has a

different perspective to offer, and film theory has come to develop as a proper system. It is only befitting to understand these theories of film and compare and contrast them in lieu of the research process at hand. Not only that it helps to broaden the understanding of cinema from varied perspectives but also helps to realize that film is an art form first and foremost.

The knowledge of such theories ignites many questions and inspires to study the different aspects and fields of cinema. It further helps in exploring the world of cinematic expressions and imagery.

Film, primarily a visual art has the capability to appeal to us on many levels. For this similar reason, there is a need to study this medium in a myriad of ways. One has to make use of a variety of methods and approaches to understand it fully. Film theory has been academised since the 1960s at various universities and educational institutions all over the world. Each component of a film functions on its own paradigm, and to this end myriad approaches to studying and analysing films have been formulated. These approaches are nothing but simply the various takes on theoritising film studies. Understanding films and film studies is vital to this research.

Literature Review

A literature review is an account of what has been published on a topic by accredited scholars and researchers. The review of literature is the most important component for each and every research study. The reason behind is that generally we believe, every small thought comes from a prior thought process. This thought process may be complete or incomplete. It may be even a means or an end. It is essential for the researcher to find, mention and analyse early perspectives relevant to the proposed study. We can understand from the above statement that a thought process may simply have to be present for more and diverse points of opinion to arise: which will affect the latter thoughts. Below are the literature reviewed by the researcher for the proposed research study.

Books

1. **Our Films Their Films- Ray, Satyajit**

Ray (1976) in his book which is a collection of his writings, sporadic articles, excerpts from diaries, notes, recording meetings with other directors, impressions of visits to Hollywood and Moscow and Japan, anecdotes and arguments, recalled and recorded over a passage of some 28 years, discusses Indian film, before turning his attention towards Hollywood and specific international filmmakers and movements like Italian neorealism. This book brings together Satyajit Ray's major writings and talks on film makers, and presents them in two sections. 'Our Films' is devoted mainly to his own experiences and contains many interesting anecdotes, but also has observations to offer on trends in Indian films. 'Their Films' deals with some films abroad that have become landmarks in the history of cinema - from the silent era to the

present day and offers glimpses of great directors like Renoir, John Ford, Kurosawa and Charlie Chaplin, who are Ray's personal favourites. While observing any of these, Ray maintains a continuous focus on his beliefs about film making and educates the reader about the theoretical aspects of the world of films. He emphasises the rise of Indian film and its search for a style that would draw more fully upon Indian culture than upon the conventions of Western cinema. He also throws light in great detail over the ills, short comings and constraints faced by Indian film makers. What unites the two halves is Ray's astonishing and unique fusion of Eastern and Western artistic sensibility.

This book helps the researcher in understanding the craft of movie making, the history of its development both in India and abroad, some of the notable movies and people behind them. Satyajit Ray, the author, directed a number of films leaving an imprint of his over each and every single work of his, making him an auteur filmmaker and he talks in this book about his work giving the insight of his ideology. It is a great deal of help from the horse's mouth to understand the perspective of an auteur filmmaker while portraying his characters on screen, for the basics of the proposed research study.

2. **Subject: Cinema Object: Woman: A Study of the Portrayal of Women in Indian Cinema- Chatterji Shoma A.**

Chatterji (1998) in her book explores the subject of the portrayal of women in Indian cinema based on psychoanalysis, semiology and structuralism. She examines through the glasses of an Indian woman addicted to cinema and to women, the Indian popular cinema in perspective along sociological lines where the subjects of mythology,

marriage, adultery, prostitution, rape, suicide and male masquerade. She analyses in detail, the two Feminist schools – the American school of sociological analysis, or the British School based on psycho-analytical theory which fits into the scheme of the portrayal of women in Hindi cinema. She argues that since much of Hindi cinema is influenced by Hollywood from the mid-1950s, the feminist analysis of female characters in Hindi films would fit more into the American School than the British School of Feminist film theory. These are fine for (a) offering choices of alternative schools of thought, (b) guiding the process of feminist film research, (c) forming frames of reference for specific issues that are global in character such as cinematic depiction of rape, and, perhaps, (d) providing a platform for interesting and exciting comparisons between a Hollywood film and a mainstream Hindi film on the same subject. Looking back on Hindi cinema however, she feels that as an Indian critic and film analysis, people should give up the tendency to rely on western constructs of feminist film criticism. She further notes that when it comes to the portrayal of women in Hindi cinema the constructs, theories and perspectives can neither be directly applied to nor superimposed on Indian mainstream cinema's treatment and portrayal of women. One has to develop a mode of analysis that is culture-specific and situation-specific. Feminist film theories that draw mainly upon psycho-analysis, semiology and structuralism do not have much bearing on an analysis of portrayals of women in Hindi cinema. So, one has to develop a new theory of such analysis against the backdrop of the Indian socio-economic backdrop within which the real woman lives and works and study the intersections of these with celluloid women in Indian cinema. Globalization has changed it all and one needs to look at the woman portrayals in Hindi cinema with new eyes and through a new pair of glasses tinted with the razzmatazz of western packaging, sophisticated

marketing strategies, the launching of music and stars taking part in reality shows to plug their about-to-be-released films, suggests Chatterji.

Chatterji's book ignites the questions like, how distanced are the real women from the celluloid women; and whether does distancing help nurture better images of the celluloid women or does it hinder the image more and thus distance the audience from these films. She talks about the portrayal of women and Indian cinema and likewise is the proposed research aims to do.

3. **Ideology of the Hindi Film: A Historical Construction- Prasad, M. Madhav**

Prasad (1998) in his book argues that Indian cinema cannot be understood by reference to any Indian cultural essence but is a historical formation, as susceptible to change as any other comparable phenomenon, and explains the historical determinations that go to make what it is. He highlights the distinctive features of the narrative forms of Indian cinema and the role of political, economical, historical and cultural factors in the formation of aesthetics of Indian cinema. He debates over film realism and film melodrama, the question of how the audience is addressed and positioned by the narrative processes of films, and how the characters of cinema are influenced by other surrounding factors and entities. He analyses both the mainstream and the new-wave cinema. He discusses the economic dimension of popular film, its characteristic narrative form, and the film theory. He talks about film technology which developed in India during the colonial rule. With the making of first Indian film, the idea of nationalism was concerned through film-making. He states that the cinema of India, in spite of significant differences, share a common ground, a set of aesthetic concerns, certain dominant tendencies, which

marks the evolution of Indian cinema with a distinct combination of elements, using the technology, consistently enough to be said to follow a certain ideology.

Prasad, taking up a lot of examples of different genres of film effectively makes a base of study for cinema. He with his book provides a good source of knowledge and understanding of the structure and the ideology behind the making and existence of cinema as an art in India, to the researcher for the building up of the proposed research.

4. **The Cinemas of India (1896-2000)- Thoraval, Yves**

Thoraval (2000), with his book provides a comprehensive guide to the world of Indian cinema, from 1896 to 2000. This book, an enlarged edition of the original French title, 'Les Cinémas de L'lnde', presents its multiple regional facets illustrated by filmmakers that the world is now beginning to discover. He accounts the evolution of Indian cinema from its embryonic stage in 1896 with the historic unspooling of the Lumière brothers' *L'arrivée d'un train en gare de La Ciotat* (*The Arrival of a Train at the Ciotat Station*) at Hotel Watson, Mumbai, when the audience thought the train was coming at them, to the latest gyrations of Bollywood 2000 and the foray into Non-Resident Indian land. Thoraval takes the reader on a tour of Indian cinema, ferreting out names and details of films and filmmakers from across the country. His bird's-eye view also takes in films from the North east, and he spends considerable wordage on Tamil, Oriya, Telugu, Kannada and Malayalam cinema. Moreover, his insights into the films of the greats of Indian cinema - Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalakrishnan and Aravindan - are worthwhile.

This book makes a huge account of films been made throughout the history of Indian cinema with other relevant details to the researcher, like a dictionary of Indian films for the proposed study. It also talks about the auteur theory of cinema and explains with example the 'New Cinema' incorporating the particular theory, where the director is the author of the film.

5. **Cinema India: The Visual Culture of Hindi Film- Dwyer, Rachel, and Patel, Divia**

Dwyer and Patel (2002) in their book concentrate on the visual culture of Indian cinema, specifically Bombay-based cinema since 1913. Cinema is one of India's most vibrant cultural products, as well as a major industry, producing the largest number of films in the world. Drawing on a wide range of sources, they examine Bombay cinema's unique styles, genres and themes, tracing its roots in early photography, theatre and chromolithography and its development as a visual regime that dominates Indian popular culture. They consider mise-en-scène, looking at sets, locations and costumes crucial to understanding Indian fashion, lifestyle and consumption. They describe the use of hairstyles and make-up in the context of representations of the body in order to explore changing ideas of beauty and sexuality. Other crucial elements that are discussed include ethnicity and Westernization, thus highlighting issues of class, caste, regional variation and religion. They analyse the visual components of a film, the different locations, and costume as well as the distinctive styles of editing and camera work. It is a fascinating journey through the development of India's relationship with its visual cultures - of its shifting attitudes towards its past as well as the future and how to project

a modern India. How it has visually projected and assimilated the inconsistencies. Finally the authors look upon at publicity materials and examine the development of the imagery employed in film-advertising.

Dwyer and Patel's book allow the researcher to see the work and the craftsmanship that goes into the creation of India's most popular of arts, providing a resourceful help for the proposed research.

6. **The Cinematic Imagination: Indian popular Films as Social History- Virdi, Jyotika**

Virdi (2004) in her book focuses on how such a dominant media configures the nation in post-Independence Hindi cinema. She demonstrates how Hindi films' portrayal of the nation as a mythical community collapses under the weight of its own contradictions - irreconcilable differences that encompass gender, sexuality, family, class and religious communities. She scrutinizes several films that have appeared since 1950 and explains how concepts of the nation centre this cinema's moral universe. As a form of storytelling, Indian cinema provides an account of social history and cultural politics, with the family deployed as a symbol of the nation. Virdi elaborates how Hindi films' portrayal of the nation as a mythical community collapses under the weight of its own contradictions - irreconcilable differences that encompass gender, sexuality, family, class and religious communities. She frames the question as to how Hindi cinema constructs and maintains the fiction of a unified Indian nation in the face of many disruptions and challenges. Drawing on film theory, cultural studies, and postcolonial theory, she examines post independence Hindi cinema by juxtaposing a reading of films' narrative and representational strategies with the socio-

cultural and political context within which they were produced, circulated, and debated. Basing her argument on critical theories about the nation and socio-economic theories that apparently seem difficult to the lay-reader, Virdi makes Hindi cinema appear more meaningful.

The researcher gathers the knowledge that in India, in particular, Hindi movies that cater to diverse audiences belonging to different parts of the country with remarkably and astonishingly different cultures play a primary role in constructing the idea of the nation. This construction is specifically important in a country that is so awesomely variegated in terms of traditions and cultures. The proposed study requires the understanding of the Indian culture and tradition sculptured in its cinema, and the book serves the requirement.

7. **Eena Meena Deeka: The Story of Hindi Film Comedy- Narwekar, Sanjit**

Narwekar (2005) in his book traces the evolution of the genre of comedy in Hindi films. He presents a well-researched, well meaning history of comedy in India, with its unsung heroes, like Kishore Kumar, whose persistent conflict the book recalls- should he sing or act full-time, as it does the chance meeting Balraj Sahni had with a bus conductor named Badruddin Jamaluddin Qazi which resulted in the creation of the enduringly hilarious Johnny Walker. Mehmood, Jagdeep, Om Prakash, Mukri, Dhumal: the book looks upon at all the funny men of Hindi movies. Narwekar mentions some leading men as well, from Shammi Kapoor, who was transformed into Yahoo Man at his wife Geeta Bali's suggestion, to Dilip Kumar's comic turns. He reminds us of comic characters from Champak Bhumia of *Aaj ki Tazaa Khabar* to Soorma

Bhopali of *Sholay* to Pappu Pager of *Deewana Mastana*, all characters which have now slipped into everyday usage. From Dhirendranath Ganguly, the first recognized 'filmmaker-comedian' who made comedies on a regular basis to the true godfather of the Indian comic art, Noor Mohammed 'Charlie'; from *Chalti Ka Naam Gaadi* (1958) *to Jaane Bhi Do Yaaron* (1984), Indian movie humour is as giddy as it is hysterical. Narwekar speaks of a time when comedy was at its best: some lines memorable even today when audiences have to be content with gross physicality and inane mimicry in laughter challenges and double-entendre movies.

The book makes the researcher understand that serious issues said in a comic fun way can have a greater impact. The comedian or 'vidushak' has always been an indispensable aspect of the Indian dramatic tradition. Comedy or 'hasya' is one of the nine 'rasas' as defined in Bharatmuni's Natyashastra. It was, therefore, natural for Indian cinema to readily imbibe this aspect of the dramatic tradition.

8. <u>Adaptation and Appropriation- Sanders, Julie</u>

Sanders (2006) in her book explores multiple definitions and practices of adaptation and appropriation, the cultural and aesthetic politics behind the impulse to adapt diverse ways in which contemporary literature and film adapt, revise and re-imagine other works of art the impact on adaptation and appropriation of theoretical movements, including structuralism, post-structuralism, post-colonialism, postmodernism, feminism and gender studies the appropriation across time and across cultures of specific canonical texts, but also of literary archetypes such as myth or fairy tale. She explains that adaptations are a revised point of view from the original. One can link that back to the interpretation notion, one's

interpretation and their point of view is what is going to make their version different from the original, making it an adaptation. Thus an adaptation is a reinterpretation of the established or original texts. Everyone who sees a film or reads a book has a relationship to it and their take on it. There are always going to be different views. A great deal of it can depend on what was the original text for that person, what are they comparing every adaptation they see to. This can lead to different views on how to keep the story the same but with changing it and how to keep the essence of the stories throughout different adaptations.

Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this book brings clarity to the complex debates around adaptation and appropriation, offering a resource for the researcher to understand the inter-relation of literature, film and culture.

9. <u>Bollywood: A History- Bose, Mihir</u>

Bose (2007) in his book tells the story of the rise of the Indian film industry from the first moving-picture screening on the subcontinent in 1896, just seven months after the Lumière Brothers premiered their work in Paris, to India's first genuine crossover success, Ashutosh Gowarikar's *Lagaan*, in 2001. The story of the Indian film industry is rich in irony, not the least of which is why, in a country which boasts the Kama Sutra and the erotic sculptures of the Khajuraho, it is still deemed necessary to forbid lovers from kissing on the screen. To Bose, this is 'part of the essential hypocrisy of the country'. He gives the researcher knowledge that the movies themselves are a self contained world with their multiple song and dance routines, intense melodrama, and a plot that contains everything from farce to tragedy, but always produces a happy ending.

The men and women who create these movies are even more remarkable and it is this fantastic, rich, diverse story, a veritable Indian fairyland. Hindi movies may only recently have begun to be noticed in the west, but they have long defined the very concept of cinema for many millions across the globe. Bose, as well, acknowledges of this major social and cultural phenomenon with vivid brilliance.

The researcher is taken to a fairyland of fictional stories, sometimes realistic and mostly prejudiced. As Hindi cinema is the base of the proposed research, this book serves to be a perfect guidance.

10. Cinema and Censorship: The Politics of the Control in India- Bhowmik, Someshwar

Bhowmik (2009) in his book traces the evolution of censorship discourses in post-colonial India, delineates the theoretical bases of censorship claims and contentions, and uncovers its many socio-political dimensions and complexities. He asks why censorship that functioned mainly as an instrument of political and informative control during the British rule should sustain for more than six decades after Independence in the world's largest democracy, which produces the largest number of films in the world. He argues that the process of censorship in cinema must be de-linked from its colonial origins; as such a practice violates the constitutionally granted freedom of speech and expression in the post-independence system. Penetrating the haze of bureaucratic manipulation, judicial laxity, vested interest and political or public pressure surrounding the film censorship debate, the author disagrees with the popular notion of censorship as moral restraint. Bhowmik through this book presents an impartial and objective explanation of how this manipulation of the filmmaker's right to freedom of expression is denied at every step by

whichever party holds the reins of power at the Centre, at the state level, at the membership and board of the CBFC (Central Board of Film Certification).

The book guides the researcher about the role of censorship in cinema, which can affect the message and influence of the particular film or project to a large extent. This knowledge is quite useful for the proposed research in order to study the required and opted films with better understanding.

11. How to Read a Film: Movies, Media, and Beyond- Monaco, James

Monaco (2009) in his book looks at film from many vantage points, as art and craft, sensibility and science, tradition and technology. After examining film's close relation to other narrative media such as the novel, painting, photography, television, and even music, he discusses the elements necessary to understand how films convey meaning, and, more importantly, how the audience can best discern all that a film is attempting to communicate. In addition, Monaco stresses the still-evolving digital context of film throughout, one sections looks at the untrustworthy nature of digital images and sound and his chapter on multimedia brings media criticism into the twenty-first century with a thorough discussion of topics like virtual reality, cyberspace, and the proximity of both to film. He points out that much of what we see and experience in film can be traced directly back to other art forms. Accordingly, as film is a technology as well as an art, he examines the intriguing science of cinema and follows the development of the electronic media and its parallel growth with film during this century. Monaco goes on to show how film operates as a language, describing the

various techniques and concepts responsible for the often visceral reactions that only film can elicit.

This book provides the researcher with an enormous amount of useful information assembled in an exhilaratingly simple and systematic way. It helps in sophisticated understanding of both the art and technology of film. With hundreds of illustrative black-and-white film stills and diagrams, the book is a definitive source on film and media.

12. <u>The Melodramatic Public: Film Form and Spectatorship in Indian Cinema- Vasudevan, Ravi</u>

Vasudevan (2010) in his book locates Indian popular cinema in a world context and offers a thoroughly revised understanding of melodrama as a global aesthetic with a rich Indian history. He draws on melodrama as a key conceptual apparatus to understand how entertainment cinema in India drew audiences into complex passages of historical change. Melodrama provided a narrative architecture and an expressive form which connected the public and the private, as well as the personal and the political, in ways which engaged audiences emotionally. In continuous dialogue with cinematic 'others'—within American cinema, in Indian popular cinema, and in a realist art cinema—mainstream melodrama also underwent significant mutations. He reveals how melodrama relates the public and the private, as well as modes of aesthetic expression, in different historical and cultural settings. He explores significant crossovers and comparative registers in Indian and American cinema, as well as changes in the nature of Indian cinema and melodramatic form, especially between the classical 1950s and the contemporary period. Attending the specifics of cultural address, film style and film technology, Vasudevan analyses the transformation of the

film industry since the 1990s in terms of the changing location of cinema in a new globalized environment. He also considers the impact of digitization, both in terms of film form and audience engagement and through the new circuits of distribution and delivery.

The researcher is introduced by this book to the dynamics of form and narrative strategy across a wide repertoire of film practices, and the proposed research deals with the styles of narration of visual stories of the cinematic world.

13. A Theory of Adaptation- Hutcheon, Linda

Hutcheon (2013) in her book supplements comparative adaptation theory with a critical overview of the entire process of adaptation—the what, who, why, how, where, and when of media incarnations based on previous works. In doing so, Hutcheon stages a new approach to evaluating the adaptation that considers not only narrative strategies, but also the mediums in which they are presented. She begins with the statement, "adapting is a bit like redecorating," which is an apt description of what is happening across the media landscape today. She provides a concise overview of the exchanges that occur during the process of adaptation across various media forms. Hutcheon moves the argument about adaptation beyond fidelity, which seems primarily invested in chasing loss, into far more productive critical territory. She addresses issues of audience reception related to adapted works. What makes this approach unique is that Hutcheon is interested in understanding the experience of adaptation. She notes: "Part of this pleasure, I want to argue, comes simply from repetition with variation, from the comfort of ritual combined with the piquancy of surprise".

Hutcheon identifies a primary industrial imperative within the contemporary entertainment industry, which is a pattern of repetitive media consumption across a range of forms. For this reason, adaptations dominate the media landscape from video games to television spin-offs to webisodes, establishing what producers hope will be an ongoing entertainment experience without boundaries. Hutcheon draws us into a study of the "politics of intertextuality" in order to understand that adaptations exist not in a hierarchy of source material and recreation, but rather as works that are in dialogue. She connects adaptation to the larger cultural field, specifically to celebrity, current events, and transcultural considerations of race and gender.

Through this the researcher explores the continuous development of creative adaptation, and gets an insight through the argument that the practice of adapting is central to the story-telling imagination. It is the ideal guide to this ever evolving field of study of adaptation in the context of literary and media studies.

Ph.D. Thesis

14. Hindi Cinema Aur Sahitya Ke Madhya Stri-Drishti Ka Antar: Vibhavari

Vibhavari (2010) in her research thesis examines the difference between Hindi Cinema and Literature in the portrayal of the female characters. She states that the difference in the depiction of the vision of a woman in any literary adaptation depends on not one but many factors. The particular film's genre, director's ideology, and limitations of the visual medium are a few to name. She draws a conclusion that in case of such films which are an adaptation of literary works, infidelity towards the

original text becomes a virtue of necessity. But at the same time it is an important duty of the director not to bring changes in the identity of the characters in the process of visual transformation of written description, as otherwise it's pointless to adapt from the original text at the first place.

The discussed research focuses on the portrayal of women characters and how it is different in literature and in cinema and thus helps in the process of studying films like 'Amu', which are cinematic adaptations of literary works, as they are part of the proposed study.

15. Screening the Text: Adaptation and Appropriation in the films of Akira Kurosawa and Francis Ford Coppola- Latheef, Sajid A.

Latheef (2011) in his research thesis interrogates the fidelity criterion in adaptations. Film adaptation, a process of inter-semiotic translation, incorporates the transformation of verbal signs into visual signs. In the light of post structuralism, the inter-textual elements in the source texts and film texts are uncovered in order to interrogate the notions of originality of the source texts. This paradigm shift in the study of adaptations has opened up multiple ways of analyzing inter-semiotic translations, thereby enhancing and expanding the horizons of interpreting source texts. The works of Akira Kurosawa and Francis Ford Coppola bears testimony to such a critical interpretation. The fact that brings these influential filmmakers together is that both were frequent adaptors from literature to film. Latheef, by comparing the adaptation styles employed by Akira Kurosawa and Francis Ford Coppola, identifies areas of critical inquiry: influences and analogies; movements and trends; genres and forms; and motifs, types and themes. He is of the notion that good films that please spectators by essentially cinematic qualities do not throw up issues of betrayal or infidelity. Thus, when measuring the value

of an adapted film, the ultimate question is not whether a film is faithful or not, instead whether it is effective as a film.

The study helps the researcher to understand the art of adapting literary work into cinema through the study of the films of Kurosawa and Coppola which opens up the prospect of studying the influence, genre and thematic study between themselves and with the filmmakers of both western and eastern traditions. Though Studios finance the productions, as an artist, director's personal notions about the texts, contribute much to the adaptations. At the same time, some adaptations of literary works are regarded as classics not because of their commitment to the source text, but owing to their brilliance as cinema.

16. **Structure and Agency: A Study of Women's Portrayal in Contemporary Iranian and Indian Cinema: Rad, Mana Tabatabaei**

Rad (2012) in her research thesis, observes the impact of social structures on women's lives in social and cultural contexts of both societies in the selected films from Iran and India. She discusses the linkage of gender and media with specific focus on women's depiction on screen, whilst talking about their position in the society. She points out that films maintain the dominant patriarchal ideology and diffusion of traditional female gender roles, which women are depicted in culture and society. Indian women have not in general been autonomous and self defined in the films. This is not surprising given that 90 per cent of the directors and producers are men. Despite the limited number of women filmmakers, it cannot be denied that even if they were only a handful, these women made their presence felt in cinematic circles. She studies selected films to answer how gender is organized by culture and interrelated within larger social relations; how Indian culture and tradition affect women and their

status in society; what is the level of women's agency and submissiveness through their interaction's patterns; how cultural beliefs and interactional patterns have formed women's representation in cinema; and what kind of characters are represented in the selected films specifically in the area of power and autonomy of women. The important point is how cinema reflects those mentioned facts and shows woman as a victim or as an agent. She concludes by stating that the social and political conditions in a society tend to determine treatment of the subject of the film and there is no substantial difference between the male and female directors in the way they depict structure and agency.

The given study investigates the interrelation of gender, women and cinema. This helps the researcher in the proposed research which aims to study the portrayal of women by Indian female directors in the background of the social structure. It also studies the film *Daman*, which is a part of the proposed study.

17. <u>The Representation of Women's Political and Social identity in Hollywood, Bollywood and Iranian Cinema after 1990: A Comparative Study- Sherafat, Samareh</u>

Sherafat (2013) in her research thesis studies the social and political representation of women's identity in Hollywood, Bollywood and Iranian cinema. She attempts to criticise and analyse the representation of women with regard to all aspect of representing such as religion, tradition, myth and political ideologies. She explores the different theories on the representation of women in the media. Differentiating sex from gender has been a key principle in feminist and social equality theories. While sex is generally classified by what sexual organs a person is born with, gender is a culturally-prescribed manner of assigning expected roles and

behaviours to men and women. She brings notice of how Hollywood shapes the mind of audience around the word in case of representation of women and examines American cinema with regard to feminist film theory. She then discusses the importance of patriarchy on the family system, its hold on religious aspects of life, the rule of men over women in the sphere of cinema and the impact of globalization on the Indian film industry and cultural liberalization. She also investigates on political ideology behind Iranian cinema, and finds many elements that come from within the social system such as myths and traditions and languages. Lastly, she emphasise over how women are portrayed in these three cinema industries politically and socially.

The study helps the researcher to understand the similarities and differences between American, Indian and Iranian cinema in the representation of women's identity**,** analysing the main elements that are influential in doing so, as the proposed study deals with the perspective and portrayal of women at large.

18. Women Film Directors of Indian Cinema: A Study of their Cinematic Representations Based on the Theory of Dhvani- Anitha, R.

Anitha's study is a critical evaluation on the position of Indian women directors in the film industry. Along with the analysis of their relevance in the exclusivist hegemonic discourse of cinema, the study also maps the growth of women directors who so far have not found any substantial presence in the evaluative cartography of film critics as worthy of discussion. The work also contemplates their development alongside the global presence of women directors. Finally the content focuses on the style and concerns of their filmic representations. Anitha states cinema to

be largely a patriarchal discourse that is replete with images, setting a regular pattern of representation using established codes. As a medium that generates attention from all sections of society, it handles concerns that are disharmonious and discordant to the canonical brawl of the cinematic echelons. Of the many interventions and experimentation that emanated as independent cinema, art cinema, avant-garde, black noir, new wave, third world, the one that produced copious amount of documentation, debate and discussion and affected a new epistemological study in the field of gender concerns was women's film.

Anitha's research deals with the role of women filmmakers in the entertainment industry since the 1980s to the millennia till 2015, and introduces the subject in an extensive manner. It offers a great deal of help for the proposed research which focuses on the portrayal of women in the backdrop of emerging change in the societal structure prevailing in the country, through the study of critically acclaimed Indian cinema directed by women in the 21st century.

Contribution to Book

19. Visual Pleasure and Narrative Cinema- Mulvey, Laura

Mulvey (1973) in her research article, published in 1975, analyses Hollywood cinema, using a psycho-analytical approach, as having a patriarchal viewpoint that has structured and demonstrated the influence of patriarchal society on films. She believes that the women as icons are displayed for the enjoyment of men. The male gaze projects the men's fantasy about the female figure and gains pleasure out of it. In her opinion, 'the look' in cinema is controlled by males making the concept of pleasure to be understood in terms of the active male and the passive

female. She mentions that women play erotic roles in films at two levels: first, as an erotic object for the male characters in the film and second, as an erotic object for the spectator watching the film. Mulvey examines specially Alfred Hitchcock's films because she feels that in his films the audience gains a voyeuristic pleasure by watching the film and his films additionally, shows voyeurism and fetishistic fascination.

Mulvey's research is a useful account of information for the conduct of the proposed research which aims at studying the portrayal of women in cinema by Indian women filmmakers, as it talks about the stereotyping of the image and roles of women in cinema.

Research Articles from Journals

20. The woman at the keyhole: women's cinema and feminist criticism- Mayne, Judith

Mayne (1981) in her study accounts that the term women's cinema has two definitions. The first concerns those films made by women and the second refers to female audience in Hollywood products. She focuses on the issue of the relationship between the inauthentic and the authentic portrayals of female experience as also on women's relationship traditionally and historically as filmmakers and as film consumers. She mostly studies the classical Hollywood films throughout the 1930s, 40s, and 50s, especially the works of women directors like Dorothy Arzner and Ida Lupino. She finds out that women function as objects of spectacle and projection of male fantasies in classical cinema. She focuses on the public and private spheres of women's life, the public including cinema as a field of business and industrial production along with the social institutions related to them, and the private containing home, family and

personal life of the character. Using the feminist theory she explores how women interact within the private and public realms.

The proposed study research aims to study the portrayal of women in Indian cinema directed by women themselves, which is the matter of observation in Mayne's study as well, the difference being that she talks about American cinema and is not restricted to any gender when it comes to Direction of the films. Moreover, she takes help of the feminist film theory to study the films, like the researcher intends to do. She also takes notice of women filmmakers, which is the main objective of the proposed study.

21. Feminine identity and national ethos in Indian calendar art- Uberoi, Patricia

Uberoi (1990) in her research paper analyses the representation of women in Indian popular art. She mentions that women's representation has a process of commoditisation of women in an overall cultural context that is both homogenizing and hegemonic. She notes that in many genres of representation in social and cultural activities, women are prominent objects of male desire and potential possessions. She analyses two main reasons for their invisibility both in society and in media. On the one hand, because of marginalisation of women in patriarchal discourse, they have never been allowed to make their full and proper contribution to society and on the other hand society's legitimating myths and authority have been controlled by males, while women have been possessed and exchanged in the social relations among men. She shows the different aspects of modification/objectification of women and women's bodies in related media such as advertising, film and etc. She believes that the Indian culture and stereotypes have affected women's role in the society.

The national culture and modern period has seen 'womanliness' subjected to the process of hegemonisation and homogenisation of its identity. The mass media catering to the demands of the market mechanism have been the active instrument of this transformation.

The given research talks about the process of representation of women with the background of cultural context in cinema, which is also the base of study of the proposed research where the researcher aims at studying the selected work of women filmmakers in India in order to understand their process of portrayal of women in specific cultural background.

22. Globalisation and Representations of Women in Indian Cinema- Datta, Sangeeta

Datta (2000) in her study discusses the concept of cultural identity and personalised nationality with implications on gender through media and film. The main question in her study is about how larger the ideological forces and market forces impact the process of gender representation in Indian cinema. She mentiones that in the 1980s, with the introduction to satellite television, the view of the world changed. Narrative cinema was inundated by the overriding image of women as being dominated by masculine ideals of representation such as muscular body and physical aggression and it also presented conservative ideology in valorising the male and objectifying the female. At the end of the twentieth century globalisation has represented the interests of the free market for all the people. This transition and the usage of nation as a family paradigm has located women in subordinate positions, confined to domestic and motherly roles. The process of globalisation simplifies image making from a historical or social context. But Datta believes that women's movement and the struggle for an egalitarian society brought women

from the margins to the centre of their texts and focused on female subjectivity. Some filmmakers such as Aparna Sen, Vijaya Mehta and Aruna Raje have shown portraits of protagonist women highlighting their social and sexual identity.

Datta's study focuses on the gender representation in Indian cinema with the stereotyping of female image on-screen. She takes notice of several prominent women filmmakers of Indian cinema, making the research a source of useful information for the proposed research.

23. <u>Sahitya Aur Cinema: Umraojaan Aur Devdaas Ke Sandarbh Me- Upadhyay, Vivekanand</u>

Upadhyay (2012) in his research article, published in the yearly research journal of Centre for Mass Communication, University of Rajasthan, Jaipur 'Media Today', talks about the relationship of Literature and Cinema. Comparing both of the art forms, he states that cinema is a tool and toy of the modern world whereas literature has always been hand in gloves with the society since a very long time. Time and then, a lot of films have been inspired and influenced by literature. Trying to seek out the answers with the reference of such films, Upadhyay poses three questions. Firstly, what is and what should be the process and the reaction to the film adaptations of literature; next he asks as to when this happens what is and what should be left out in the process; and lastly he asks as to what should be added and what not. Taking up some of the examples of few film adaptations, he clearly states some to do a total justice to the literature they have adapted from whilst the others have lacked to do so. He takes the special reference of two novels which have been adapted more than once into films; Sharat Chandra's *Devdaas* and Mirza Hadi Rusva's *Umraojaan Ada*. Comparing the latest adaptations with the

earlier ones, he opines the latter to be better and more realistic. He opines that the film adaptations certainly are extravagant and very appealing but they have no soul. When it comes to depicting the story, they seem to be a bit shallow and lifeless. Both of the referred novels are women centric portraying head-strong females, and the world of Indian cinema gets stereotypical while presenting women. So, in a point favouring the medium, he says that it's really hard to present these historic written pieces in an entertaining manner without harming their original entity. Cinema has to focus on its box-office success as this protects its entity and provides further resources.

With the help of Upadhyay's article, the researcher obtains the knowledge of the challenges that occur in the process of adaptation of literature into moving pictures. The researcher, as well derives that while literature is the writer's aspect, the mirror of the writer's thoughts and beliefs, cinema is more of a people pleaser. The proposed study concerns films like 'Amu' and 'Talvar' which are cinematic adaptations of literary and real events respectively.

24. <u>Contribution of Female Directors in Bollywood Movies- Mohapatra, Atanu and Kumari, Suman</u>

Mohapatra and Kumari (2014) in their study, cite the contribution of females in different domains which has helped the Indian film industry to reach to new heights. They talk about the journey of women direction since the beginning with Fatima Begum, including mainstream directors like Sai Paranjpye and Kalpana Lajmi who followed the footsteps, with special reference to the independent female directors who have made their voices heard over the years. Though, their work has been neither

seen nor talked about by the mass audience in general. Although the female directors have been contributing right from the beginning of the film industry but in last two decades their contribution has increased both in commercial and Art cinema and Mohapatra and Kumari's research is an attempt to find out the different facets of contribution of female directors to the Indian film industry.

The proposed research aims to study the selected work of women filmmakers in India and the discussed study provides the researcher with an encyclopaedia of prominent women filmmakers and their work.

Motivation

"I hate labels of any kind. Just because you are a woman you can't do this or that? Twenty years ago women entering the work force was enough of a shock. People just like the predictable; they feel safe with it. You know, it's such a bore". - Deepa Mehta

The Indian filmmaking industry has for a long time been a male dominated domain. The women have at best contributed in the industry by way of acting, scriptwriting or singing for films. But the last two to three decades have seen women working behind the cameras, directing and producing films. And what is more interesting to note is that several of them have won laurels for their films at national film festivals in India as well as at international film festivals abroad as well as quite a number of National Film awards of the country.

It is a matter of debate whether there's anything or nothing gender-specific when it comes to filmmaking. At the same time the glaring lack of women and their perspective in filmmaking is something to notice. However, the fact that there's always been an obvious pre-dominance of men in the field of cinema, cannot be washed away. And along with that the attendant patriarchy & sexism at work, which women filmmakers have to overcome. This is especially true in India, where the issue of unequal female representation, is a society-wide plague. Yet that hasn't stopped women filmmakers from going ahead & leaving a mark on our cinematic history. It goes back to 1926, when Fatma Begum became the first woman director when she made the film, *Bulbul-e-Paristan.*

With an increasing number of women getting behind the camera, an important thing to be noted is that most of the films and documentaries being made by Indian women filmmakers are on socially relevant themes which strike an

instant chord with the audience. All in all, Indian women filmmakers are doing their best to show their talent and ability to entertain and educate the masses.

Although the female directors have been contributing right from the beginning of the film industry but in last two decades their contribution has increased both in Commercial and Art cinema. Plus, they are getting their due recognition not only in the country itself but also internationally. Several international and national awards which women directed films are getting is a long awaited pat on their back.

Yet, a number of studies conducted across the world at different points of time reveal the harsh reality of gender inequality and bias in film industry everywhere. Moreover, except for such few researches, there has not been much studied about the female directors of the film industry, whereas studies over male filmmakers can still be cited, which again shows the bias even amongst the researchers in taking up female filmmakers as an area for research.

It is the need of the hour for the society to start taking women seriously. The lack of women making hiring decisions leads to a less diverse workforce. Evidence suggests that women in positions of power are more likely to employ other women. A female director on a film leads to greater percentages of women working in the other roles on that production. For people who are of an idea that women can't handle or make use of command, there have been many examples of women filmmakers directing critically acclaimed films winning accolades at national and international levels and being appreciated by one and all.

It can't be stated that one's gender has nothing to do with the art one produces. In fact the maker's gender can bring a different sensibility to the film. A sense of understanding, a different perspective, unusual treatment and ideas that can

only be brought forward through experiences and sensibilities unique to an individual, make their film unique.

This inspires the researcher to opt for a subject of study untouched by majority of other researchers. Thus, the proposed research aims to study cinema by Indian women filmmakers in order to observe the way they portray the images and roles of women characters in the backdrop of emerging changes in the societal structure prevailing in the country, specifically in the 21st century.

Earlier Studies in the Similar Area and Research Gap

Mohapatra and Kumari (2014) in their study, '**Contribution of Female Directors in Bollywood Movies**', cite the contribution of females in different domains which has helped the Indian film industry to reach to new heights. They talk about the journey of women direction since the beginning with Fatma Begum, including mainstream directors like Sai Paranjpye and Kalpana Lajmi who followed the footsteps, with special reference to the independent female directors who have made their voices heard over the years. Though, their work has been neither seen nor talked about by the mass audience in general. Although the female directors have been contributing right from the beginning of the film industry but in last two decades their contribution has increased both in commercial and Art cinema and Mohapatra and Kumari's research is an attempt to find out the different facets of contribution of female directors to the Indian film industry.

The researcher intends to narrow down the study by selecting a limited number of Indian films directed by women filmmakers unlike the above mentioned study, by setting a criterion of only those films which have been critically acclaimed with national and international awards. This way, an in-depth study would be feasible.

Anitha's (2015) study '**Women Film Directors of Indian Cinema: A Study of their Cinematic Representations Based on the Theory of Dhvani**', is a critical evaluation on the position of Indian women directors in the film industry. Along with the analysis of their relevance in the exclusivist hegemonic discourse of cinema, the study also maps the growth of women directors who so far have not found any substantial presence in the evaluative cartography of film critics as worthy of discussion. The work also contemplates their development

alongside the global presence of women directors. Finally the content focuses on the style and concerns of their filmic representations. Anitha states cinema to be largely a patriarchal discourse that is replete with images, setting a regular pattern of representation using established codes. As a medium that generates attention from all sections of society, it handles concerns that are disharmonious and discordant to the canonical brawl of the cinematic echelons. Of the many interventions and experimentation that emanated as independent cinema, art cinema, avant-garde, black noir, new wave, third world, the one that produced copious amount of documentation, debate and discussion and affected a new epistemological study in the field of gender concerns was women's film.

The proposed research focuses on the portrayal of women in the backdrop of emerging change in the societal structure prevailing in the country, through the study of critically acclaimed Indian cinema directed by women in the 21st century. Anitha's research deals with the role of women filmmakers in the entertainment industry and introduces the subject in an extensive manner. It highlights the global scenario of women directors across the continents and identifies the larger issues they handle; whilst the proposed research intend to include just the Indian women filmmakers in order to be able to study their work in-depth by narrowing down the area of study. In the given research, the commencing period of the course of filmmaking by women directors since the 1980s to the millennia till 2015 is tracked in a detailed fashion, giving due importance to regional filmmakers; whilst the proposed study intends to focus on a restricted time period of last 15 years and films in Hindi and English language by women filmmakers in India.

Except for such few researches, there has not been much studied about the female directors of the film industry or film directors as a whole, be it male or female. A number of studies can be cited which are done on several aspects and

areas of cinema but the one of the most important field is not thrown light upon, the field of direction.

Director, the author of the film according to the auteur theory which holds that a film reflects the director's personal creative vision, as if he were the primary "auteur" meaning "author" in French. In spite of and sometimes even because of the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process.

Indian directors, since the beginning, have been making films depicting several social issues prevailing in the society at different points of time. Amongst such issues is one issue of women and their position in the society. Both male and female directors have been taking up this issue as a theme in their films or they at least have tried to mention. It is arguable that one's gender has nothing to do with the art one produces. In fact the maker's gender can bring a different sensibility to the film. A sense of understanding, a different perspective, unusual treatment and ideas that can only be brought forward through experiences and sensibilities unique to an individual, make their film unique.

Thus, the researcher intends to take a step further and base the proposed research at studying the portrayal of women in the backdrop of emerging changes in the societal structure prevailing in the country, through the study of critically acclaimed Indian cinema directed by women in the 21st century.

Research Questions

Mainly the proposed study attempts to answer the following questions:

- How the society is depicted in cinema of Indian women filmmakers?
- Does cinema reinforce structures by showing the social reality in films or does cinema break down the boundaries and portray women as agents and as empowered beings in India?
- How do films show the suppression and stereotyping of women in Indian societies?
- How do Indian women filmmakers integrate and interpret women's agency and subjectivity in their films?
- How are women's issues portrayed in Indian cinema through the perspective of women directors?

Objectives

The general purpose of this study is to investigate the interrelation of gender, women and cinema in the context of Indian films directed by women. Specifically, the proposed study attempts to analyse the following issues:

- To find out the kind of themes chosen by the Indian women filmmakers.
- To analyse the portrayal of women in cinema in relation to the private and public spheres of women's lives by reflecting on the depiction of patriarchal values in Indian films.

- To focus on the shift towards portraying women's resistance, personal autonomy and empowerment thereby highlighting the notion of agency in Indian women filmmaker's films.

- To analyse the extent of women's empowerment as depicted through the change in their portrayals in films by Indian women filmmakers.

- To examine and compare the approaches of female filmmakers to the portrayal of problems of women in Indian society.

- To critically examine and appreciate the films of Women Directors and recognise their contribution in Indian cinema.

Hypotheses

- Indian women filmmakers mostly choose women-centric themes for their films.
- In changing times of the 21st century, Indian women directors are crossing the boundaries and depicting women's agency, whilst the patriarchal values are left behind.
- In Indian women directors' films, woman is an agent of social change and enjoys personal autonomy.
- Women are depicted as to be empowered in Indian films by women directors.
- Approach of Indian women filmmakers is liberal and they are portraying the problems of an independent woman in a conservative society.
- Films by Indian women filmmakers depict the clash between the identity of a woman and the society, which occurs because the pace of change in the society is much slower than the emerging change in the mindset of women.

Significance and Scope of the Study

Today people are taking films very seriously. Films are being studied all over the world for their positive and negative impact on the audience. The most popular and powerful medium of cinema has the capacity to make people laugh and cry. For over a century, film has represented one of the most powerful global means of communicating the local, national, and transnational stories that matter to humankind. Understanding the power of films to reflect reality is part of being a culturally literate and engaged citizen in the fullest sense. Cinema is the most complex and powerful art form in the present world. It can help us to better understand our own lives, the lives of those around us and even how our society and culture operate. They can shed light on political and spiritual matters too and can provide catharsis and perspective and may open our eyes to new ways of thinking, feeling and pursuing our lives.

The study of cinema is important on a microcosmic and a macrocosmic scale: it allows you to explore the interconnectedness of personal visions, artistic and technological developments, social changes, as well as processes by which cultures and nations are defined through audiovisual means. The power of film to shape our understanding of the stories and ideals that matter is surely reason enough to prompt serious study.

Except for a very few researches, there has not been much studied about film directors. A number of studies can be cited which are done on several aspects and areas of cinema but the one of the most important field is not thrown light upon, the field of direction. Director, the author of the film according to the auteur theory which holds that a film reflects the director's personal creative vision, as if he is the author of the story he is picturising. In spite of and sometimes even because of the production of the film as part of an industrial

process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process.

Moreover, a number of studies conducted in different parts of the world at different points of time suggest that there has been and is a huge gender bias and inequality towards women in the field of cinema. Their hard-work, capabilities and talent is always overlooked by the people of the industry. It is the need of the hour to highlight the contribution of women filmmakers in Indian cinema. This will encourage further participation of females in the field of cinema.

There is a vast difference in the pace of change and development of the society and that of women as an entity. What is worse is that the society doesn't want to acknowledge this gap. However, it needs to be brought in the notice of everyone affecting the lives of a woman. A good source of which could be cinema. Films affect many of us powerfully because the combined impact of images, music, dialogue, lighting, sound and special effects can elicit deep feelings and help us reflect on our lives. They can help us to better understand our own lives, the lives of those around us and even how our society and culture operate. Cinema provides us with catharsis and perspective and it may open our eyes to new ways of thinking, feeling and pursuing our lives. There are many ways to harness the power of movies to heal, grow and change. Films are undeniably reflective of the society that we live in, the strong link between "reel" and "real" is here to stay and cinema influences our lifestyle and vice versa as well.

Thus, the proposed research aims at studying the portrayal of women in the backdrop of emerging changes in the societal structure prevailing in the country, through the study of critically acclaimed Indian cinema directed by women in the 21st century, with a probable thought that a woman understands another woman better.

There is a lot of scope in the subject matter for research, as there has hardly been any study conducted on the same. It is a vast area to have an in-depth study conducted. Similar studies, though a very few, have extensively talked about the narrative aspect of films whilst the researcher intends to include the technical aspects as well, which could be studied in detail and are a major part of the process of production of a film.

The proposed thesis shall be a valuable document in the field of film studies and it will prove to be beneficial for those who take films seriously. This study will inspire others to carry out research on film directors, which is an area still unexplored by film researchers. The findings or results of this research will also influence those who love and watch films to find a reflection of their lives in the fantasy world.

Moreover, there is a lot of scope for further research in the proposed area of study. The limitation of time restricts the research to be as explicit as it could be according to its nature. Though it can become a base for other researchers to conduct their research or can be a helpful resource of knowledge and information itself. There is also a language barrier which restricts the choice of films selected for the proposed study, as the researcher is fluent with only Hindi and English language. For further study, researchers can select to study from a huge number of films by women filmmakers of different languages and genres like documentaries, indie movies, etc. The proposed research might also encourage other researchers to base their study on individual filmmakers of both genders.

The proposed research shall contribute to the field of film studies.

Plan of Work and Methodology

Any analysis of texts requires qualitative research method. Qualitative research is concerned with societal and cultural phenomena, individual behaviours, decision making and thought processes. This type of research is concerned with qualitative phenomena, i.e., phenomena relating to or involving quality or kind. Some of the key defining qualities highlighted are discussed by Denzin and Lincoln (2005). They define qualitative research as a naturalistic, interpretative approach concerned with understanding the meanings which people attach to phenomena (actions, decisions, beliefs, values etc.) within their social worlds. In this regard certain data collection methods have also been identified with qualitative research which will be used for the conduction of the proposed study, such as, group discussions, narratives, and the analysis of documentary evidence (Ritchie and Lewis, 2003).

Content Analysis is a research technique for the objective, systematic and quantitative description of the manifest content of communication. It is a method that may be used with either qualitative or quantitative data and in an inductive or deductive way. Inductive content analysis is used in cases where there are no previous studies dealing with the phenomenon or when it is fragmented. A deductive approach is useful if the general aim was to test a previous theory in a different situation or to compare categories at different time periods. Content analysis can also be described as studying traces, which are documents from past times, and artefacts, which are non-linguistic documents. Texts are understood to be produced by communication processes in a broad sense of that phrase - commonly referred to as “signification” in Semiotics.

With the purpose of data collection in the qualitative research we have chosen the narrative method for analyzing the selected films. Narrative theory is reshaping qualitative inquiry in virtually every human science discipline and

practicing profession. Narrative methods are suited to analysis of oral, written and visual stories of experience and social representation processes such as feelings, images, and time. They offer the potential to address ambiguity, complexity, and dynamism of individual, group, and organizational phenomena.

Thus the analysis of texts through narrative method is a powerful and useful way to explore media texts. The texts most frequently subject to narrative analysis are films. Narrative terms such as plot, repetition, events, characters and characterization are important in film even though the form of presentation and the way in which these concepts are actualized may vary (Lothe, 2000). In narrative analysis we take as our object of analysis the entire text, focusing on the structure of the story or narrative. Narrative is a component of just about every media and cultural form to a greater or lesser extent. Narrative also conveys the ideology of a culture and it is one of the means by which values and ideals are represented culturally. Thus narrative analysis is often used to unpack the ideological intent of a piece of work.

Films are the primary text and source of study for the proposed research. The study analyses and examines twelve number of films stylistically and thematically to collect data, keeping in mind of some parameters. These parameters are frame- connotative and denotative meaning of the image, viewpoints, symbols, themes, editing, visual style- mise-en-scène (setting, colour and lighting, costume and make up, props, actor performance and movement), cinematography- shots- close up, extreme close up, high angle, low angle camera positions, camera movement and narrative structure and technique of the films. Whilst, the secondary sources include newspaper and magazine articles, internet and in-depth interviews published.

Selection of Indian Films for the Study

This study focuses upon twelve films of Hindi and English language as case studies in terms of their text, which have been made by Indian women filmmakers.

Selected films:

Year of Release	Film	Director	National and International Awards
2001	Daman : A Victim of Marital Violence	Kalpana Lajmi	• National Film Award for Best Actress - *Raveena Tondon*
2002	Mitr: My Friend	Revathi	• National Film Award for Best Feature Film in English • National Film Award for Best Actress - *Shobhana* • National Film Award for Best Editing - *Beena Paul*
2002	Mr. And Mrs. Iyer	Aparna Sen	• NETPAC Jury Prize • Golden Maile award at the Hawaii International Film Festival • Audience Award for the Best Feature Film at the Philadelphia Film Festival • Best screenplay award at the Cinemanila International

			Film Festival • Gold prize for best film screened At the International Film Festival of Las Palmas • Nargis Dutt Award for Best Feature Film on National Integration • National Film Award for Best Direction- *Aparna Sen* • National Film Award for Best Screenplay- *Aparna Sen* • National Film Award for Best Actress- *Konkana Sen Sharma*
2003	Dance Like A Man	Pamela Rooks	• National Film Award for Best Feature Film in English
2005	15 Park Avenue	Aparna Sen	• National Film Award for Best Feature Film in English
2005	Amu	Shonali Bose	• National Film Award for Best Feature Film in English • FIPRESCI Critics Award • Gollapudi Srinivas Award for Best Debut Director • Teenage Choice Award at the Cine donne Film

			Festival, Torino, Italy • Jury Award at the Cine donne Film Festival, Torino, Italy
2007	Dharm	Bhavna Talwar	• Nargis Dutt Award for Best Feature Film on National Integration • Swarovski Trophy for Best Film at Asian First Film Festival
2008	Firaaq	Nandita Das	• Best Film at Asian First Film Festival • Best Screenplay at Asian First Film Festival • Foreign Correspondents Association Purple Orchid Award for Best Film at Asian First Film Festival • Best Film at Kara Film Festival • Special Jury Award at International Film Festival of Kerala • Special Prize (Everyday Life: Transcendence or Reconciliation Award) at International Thessaloniki Film Festival

			• The Maverick Spirit Award at 19th Cinequest Film Festival San Jose, USA • National Film Award for Best Art Direction- *Gautam Sen* • National Film Award for Best Editing- *A. Sreekar Prasad*
2009	Little Zizou	Sooni Taraporevala	• Swarovski Trophy for Best Producer- *Dinaz Stafford*, *Sooni Taraporevala*, *Vandana Malik* at Asian First Film Festival • Best Director award- *Sooni Taraporevala* at Mahindra Indo-American Arts Council Film Festival (MIAAC) • Time Warner Best Screenplay Award- *Sooni Taraporevala* at Mahindra Indo-American Arts Council Film Festival (MIAAC) • National Film Award 'Rajat Kamal' for Best Film on Family Welfare
2013	Liar's Dice	Geetu Mohandas	• National Film Award for Best Actress- *Geetanjali*

			Thapa • National Film Award for Best Cinematography- *Rajeev Ravi* • Special Jury Award at Sofia International Film Festivals • Best Film Award in international competition at NYIFF • Best Actress Award at NYIFF • Lino Micciche Award for the Best Film at Pesaro International Film Festival • Bronce Alhambra award at Granada Cines del Sur Film Festival
2015	Margarita With A Straw	Shonali Bose	• Netpac Award for World or International Asian Film Premiere at Toronto International Film Festival (TIFF) • Best Actress Award to *Kalki Koechlin* at Tallinn Black Nights Film Festival • Audience Award and Youth Jury Award at Vesoul Film Festival in France

			• Asian Film Awards for the Best Composer- *Mickey McCleary* • Best International Film at Galway Film Fleadh • Audience Award at Montclair Film Festival (MFF) • Golden Space Needle Award at Seattle International Film Festival for Best Actress 1st runner up- *Kalki Koechlin* • Special Jury Award at National Film Awards- *Kalki Koechlin*
2015	Talvar	Meghna Gulzar	• National Film award for Best Adapted Screenplay- Vishal Bharadwaj • National Film Award for Best Audiography- Sanjay Kurian

The choice of the films is based on the fact that all these films are comparable to each other having some similar grounds to study. All the films belong to art house cinema and they are nationally and internationally acclaimed. Plus, they

are all socially relevant, being valuable documents about human condition and relationships.

The films mostly have concentrated on women's issues in different situations, especially in the gender relations context. They have explored the pressures over women from social structures and the everyday life of women and have shown the situations as realistically as possible. Majority of these films examine women's negotiation of their spaces in their personal and social spheres in patriarchal and men-centric societies. In these films we can see various aspects of women's lives, and the challenges which they have to face in Indian social contexts. They also show how women can break the social and the cultural boundaries which they were constrained by.

Phasing of Work:

Phase	Time duration	Work to be Done
1st Phase	August – December, 2016	• Watching Films and Making Notes • Chapter 1-Introduction
2nd Phase	January – June, 2017	• Theoretical Framework • Review of Literature • Chapter 1-Introduction
3rd Phase	July – December, 2017	• Review of Literature • Chapter 3 • Chapter 4
4th Phase	January – June, 2018	• Discussion and Conclusion • Finalising theses

5th Phase	July, 2018	• Pre-submission seminar
6th Phase	August, 2018	• Submission

Limitations of the Study

- There is a language barrier which restricts choice of films selected for the proposed study, as the researcher is fluent with only Hindi and English language. Thus, films made in only these two mentioned languages can be studied, in-spite of there being more number of films fulfilling the criterion of selection, which are of other Indian languages.
- There is a limitation of time, thus the study may not be as explicit as it could be according to its nature. This makes a scope for further study in this area.
- It is not feasible to personally interview the concerned people (like directors, technicians, actors, etc.) to provide first hand and in-depth information about the films selected to be studied for the proposed research. Thus, the sources of primary and secondary information are limited.

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